

Contributions of literary fiction to the construction of theatrical text

Dr.Mohamed Belmekki ¹, Dr.Ahmed Hafidi ², Dr.Noureddine kentaoui ³

¹University of Tamanrasset (Algeria), Laboratory of linguistic and literary practices in the Algerian desert regions and their extensions On the African coast, Belmekki.mohamed@univ-tam.dz

²University of Tamanrasset (Algeria), Ahmed.hafidi@univ-tam.dz

³University of Tamanrasset (Algeria), Kentaouinoureddine@univ-tam.dz

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Abstract:

Despite the fact that arts are different in terms of labels and levels, they remain effective both directly and indirectly in spreading awareness with all its kinds. Theatrical art might be the best tool in terms of teaching both the audience as well as students, in times where institutes and colleges remain unable to do the job perfectly; thus, its impact is just as significant as that of schools and universities. This art is simply based on direct and open confrontation between oneself and the target audience. The theater is essentially a narrative spoken in our mother tongue; the language we do fathom and interact with. The theater does indeed allow its users to reflect upon their lives together with their social conditions, through the performances played on stage. The theatrical text is, undoubtedly, dependent on literature with all its various types, such as; the short story and the novel. It is, unexaggeratedly, true to claim that the theatrical art, of all literary arts, is mostly dependent on mature talent, vast experience, ability to focus and be aware of people's problems in life considering its complicated and multifaceted nature. Therefore, the theatrical text is naturally an art of performance, responsiveness and flexibility; making it distinguishable from all other literary arts.

Keywords: Theater, Novel, Short Story, Narrative, Art.

1.INTRODUCTION:

Theater is the expression of human intellectual activity, a color of social communication and the discharge of emotional, intellectual and motor charges, which are known to Aristotle) as purgatory, (Catharsis, the term that has been asked by the ink of many critics and researchers, both old and new, due to the ambiguity of this term, as we have seen the readings and commentaries of Aristotle Thales "the Art of Poetry" , we have found that the teacher did not define the meaning of purgatory, but

merely referred to it through the tragedy which " evokes mercy and fear, and leads to cleansing from these emotions"¹ , Aristotle therefore focused on the psychological aspect and gave him an important place within his work, by referring to the act of purification which has a direct relation to the arousal of mercy and fear, to which he referred in his book "rhetoric," defining fear as "sadness or disorder arising from the imagination of an imminent evil that will cause destruction or harm."² "considering that the tragedy is one of the highest arts as it achieves the act of cleansing, but mercy has considered it a kind of "pain provoked by the sight of deadly or painful evil, which affects those who do not deserve it"³, Aristotle linked a racist (action and cleansing) to the simulation that is "a noble act of full length, known in a language with colors of decoration, this simulation is carried out by people who do it by the story, and it evokes compassion and fear and

leads to the purification of emotions,⁴ Aristotle considered that simulation involves creativity in situations of artistic creation, because art portrays human life on earth, and leads to a direct effect on the recipient.

But the question that should be asked here is: How can these emotions rid the soul of these harmful things? That this issue has preoccupied researchers in this field, old and new, each according to his field of specialization, some of whom have looked at it from a moral aspect, because the act of cleansing in their view seeks to bring about a kind of moderation and emotional harmony, through the process of emptying that occurs to this self, where they considered that the most important function of art, it comes from the response that happens to these recipients.

It seems that Aristotle, speaking of simulation, was the first to put forward the idea of cleansing in the sense of emotion, which frees from harmful feelings, through his books: "The art of poetry" the science of rhetoric "as well as" politics" ", and he has identified it as the end of tragedy in terms of its medical and educational impact on the individual. linking the cleansing and the emotion resulting from the follow-up of the tragic fate of the hero, as the cleansing that results from witnessing violence is considered a process of purification and unloading of the load of violence at the viewer, freeing him from his passions and refining him on the one hand⁵, and a process of artistic participation by the spectator on the other, perhaps Aristotle's interest in response in the work of art confirms the important impact that literary works leave from purposive reactions, as simulation has "a form that performs its cleansing function and therefore is a form of creativity. it has to do with the arousal of compassion and fear resulting from the creative process of the theatrical text, which derives its characteristics from the social and cultural conditions of the society, and without a doubt the literary genres (story, poetry, novel, myth, epic) are common images of all Nations, different and similar both historically and evolutionarily.

Aristotle showed that there is a clear difference between theater and fiction: "Although the imitation and imitation of nature is the basis and common principle of the two literature, fiction simulates nature through narrative and novel. the theatrical literature is simulated by presenting live characters that go and become in front of the spectator⁶, instead the art of the play is one of the most difficult literary arts to the writer, because of the complexity of its tributaries of the story, actors, recipients and dialog between these characters.

It is: "It shares with other literary arts that it is a form of literature that gives you a living concept of life, with its manifold and multivariate paths, it has of nature, raw and performance what distinguishes it from these arts."⁷

Perhaps part of the answer to these questions inevitably refers us to the comparison between the art of the play and the art of the narrated story,"the simplest and most concise of what was said and still said in the difference between the two colors, that the play is literature intended to act, and the play is a story not written to read only, but a story written to represent and if the play is to be in common with the narrated story, each chooses a sector of life portrayed by the writer or poet in a context of successive incidents. and take people and draw their features in your fat through what the dialog and speech embody of meanings, feelings and ideas, as long as it was necessary for both the story and the play, both artists differ fundamentally in dealing with events and drawing characters

not in terms of form or external framework alone, but in terms of the content of each art and nature.
"8

Perhaps the finest and outstanding literature is literature based on human heritage; That is, the one who draws inspiration from the experiences that spring from the collective genius, it is the literature that cares about the problems of the individual and his daily concerns, Tawfik al-Hakim has employed legends, folk tales and religious stories in his play, as the reality was inspired by the issues of his society and he wrote an article entitled (the purpose of literature and art) it states: "unfortunately, I feel compelled to say to my esteemed friend: the inspiration of the legends of Greece, the Romans, and the woman of Qais and Shahrazad is the highest kind of literature... In every literature... Not in the past, not in the present. But tomorrow, too, after thousands of years, as long as man is a human being, and as long as his intellectual development is good and not suffered, the supreme man is the one who preserves the artistic beauty from the earthly occupation in any form, and retains his intellectual pleasure and spiritual culture."⁹ rather, it employs an aesthetic and artistic employment, adding things, and reducing others according to what suits contemporary thought and the atmosphere and significance of the play.

The distinction between literary arts was therefore necessary; Because "every machine sends a particular tune to it, like every art of literature has its own expressions and capabilities to include its own themes, to suggest certain emotions, it all fits into the story and goes with the theatrical art, and to illustrate this idea we think a little bit about the nature of the theatre and the color of the pleasure that it brings to us"¹⁰.

2. Engineering and characteristics of the theatrical text:

The theatrical text plays a key role in building the acting work on the stage, and we need to differentiate between theatre and theatre even though they are usually used as if they are carrying the same meaning, because the play refers to the literary aspect of the show, i.e. the text itself. The theatre's relationship with the play is the year's relationship with the private, in other words the theatre is a public art form and one of its themes or elements is the literary text (the play). Some critics believe that the text becomes theatrical only after it is presented on stage and in front of the audience. Others say that the text is only a blueprint used by the director and other artists as the basis for the presentation.

But more in depth we find "that the play is not only a representation set, it is a readable text; Like the story, the narrative and the poetry, and that the role of a discreet artistic critic of the play is mainly to study the script of the play between the walls of his office, before he sees it acting onstage, and before he comments on it as a play, the play means more as a script in theatre literature than a dialogue in actors' mouths."¹¹ "And so when writing, the playwright resorts to looking for the aesthetic and artistic pleasure of the text, And its compatibility with the tendencies of the public, so that it moves the dwellers of their hearts, and intensifies their emotions by using the performative style of the representatives And so we find qualities that must be characterized by the theatrical critic, To be so good at stylistic beauty that it can be a staple of a play character, and here we can "resemble a play script with a piece of music, In the sense that an excellent musician who reads music can feel a sense of mind or spirituality, and even imagine how sonic fun these musical symbols give when playing in front of an audience"¹².

The play does not stop at the audience's pleasure, but rather the written text has profound dimensions, reflecting "the unveiling of other artistic values that manifest only through the stage, and only the performance of the actors: The deep core of the Symphony does not justify all its splendour unless it is released in the instruments of the musical band and its conductor gives it a rich musical sensitivity that complements the pillars of musical work¹³. Therefore, the value of the theatrical text appears in the extent of the psychological footprint that appears to be referred to in the audience, and "the theatrical text is in fact only an argument on which the director and the actor are based to create an artistic theatre work, but if we acknowledge this idea, we run into the propagandists of the written theatre that prizes the text, and they place it ahead of the act, and they don't see the fraction. Henry: "Real play is a play worthy of being placed in his office¹⁴.

Another critic, courteline, argues that "the most important thing for the playwright to be careful is for his written play to be readable after the audience sees it onstage."¹⁵ Berberison said that "the play is a work written before it is a work spoken, the big plays stand out in the forefront of the libraries, and the representation by analogy to it is only an occasional or luxury event¹⁶." However, the success of the play depends on the extent of the audience's interaction with the text, the latter being readable and meditative, and must be characterized by the purity of the language of the beautiful style, because the short life of the text depends on its resilience to the critical currents that plague it over time. "We have often heard of successful plays on stage, which have never disappeared from the world of literature, because they were not texts of a beautiful sober style, and hence held back succeeding generations from their representation. On the contrary, we see plays that remain immortal that have made them satisfy the reader's pleasure in their retreat thanks to the beauty of their language and style, and this is what we touch in plays (Corney, Racine, Shakespeare and Chukov) and many others.¹⁷

The conclusion we make from these statements is that the birth of the theatrical text came specifically for the representation, and we judge it to be infertile and unsuccessful whenever it moves away from the stage lights, "The acting of the theatrical text is not a perfect footnote to which it is accessorized, but the representation is related to the essence of the play, it is based on its entity,... because it has been devoted to its character. It has no life without a beautiful style that is common for pleasure when reading, and the value of this artistic text and its authentic essence do not stand out in filling power and perfection except through output and representation.¹⁸

3. The relationship of theatrical text and literary arts :

3.1 Theatre relationship with poetry:

Literature constitutes spontaneous human experiences¹⁹. It is an art of expression with a distinctive intellectual activity, followed by a psychological imprint of both the reader and the listener. This is why there is a close relationship between literature and psychology because "literature and psychoanalysis work in the same way, reading man in his daily life, within his historical destiny, and seeking to achieve human realities. It is concerned with the study and analysis of the human soul and the inspiration of its enthusiasm from this literary product²⁰, which is the creativity of human beings. It has its personality, which has been shaped by different attitudes of life, from the age of childhood and the concomitant visions, attitudes, sorrows, joys and dreams, shaped by the author in poetic or prose stereotypes in an imagined world.

The origin of Western civilization was reflected in the focus on Greek thought, and this age was known as the age of cultural radiation, in which the freedom and role of the individual in political and social decision-building were practised, and this cultural medium had a profound

impact on Aristotle's thinking and culture. "The whole theatre and poetry was the preoccupation of the Greek citizen. Poetry in Athens has blossomed remarkably and in Macedonia, to which Aristotle Bribe Laksander posed"²¹, for which he was taught about leadership, which, as philosophy and wisdom know, inspired her heroes.

In Aristotle's view, the poetry of all kinds simulated and used musical instruments that produce rhythm and vocal harmony, was about the keys to say: "Playing and beating with a harp and similar arts like zero, simulates by resorting to rhythm and harmony alone, while dancing simulates rhythm without harmony"²², simulation is an instinct in human beings, and it appears from an early time, and it is achieved according to the teacher through rhythm and linguistic harmony.

Aristotle's intended art is not only poetry, but "a philosophy that not only depicts esoteric conditions, virtues or vices, but extends to simulating the same acts, with the help of some exogenous means"²³, The art of poetry does not need the tools that go into acting and theatre "The power of poetry art lies in its representative ability to provoke breath towards anger and enthusiasm, towards compassion and compassion, towards tears and expressions, or towards laughter and smiles"²⁴, Aristotle's poetry is not only pleasure and pleasure, but its aesthetic lies in its influence on the recipient. And make him react to his phrases, Finselch, the recipient in expressing his feelings. And that's why it's the weight that gives the musical rhythms that make a beautiful sound, The effect on the breath is by tones that vary according to purpose. Weighing is an effective and essential element of poetry art.

Theatre's relationship with poetry is as old as mankind. The birth of the Greek theatre was in the cradle of poetry raised in its shrine and its main obsession was that religious and conscious feeling in the worship of the god Dionysus the God of booze, They are said to have learned his name later in the period when they knew the names of the other gods. in which he is said to have come through the semi-Greek tribes of Lesser Asia, The sentimental nature of Dionysus' rituals refers to this Asian origin, which illustrates this rewarding character of Dionysus with several titles, including (Flowering), (fruiting), (leafy) and (smooth), being in the spring awakens the Earth from its deep winter slumber, emitting strength, warmth and mobility, and also being - in the first place - the God of vines and the inventor of wine sacred by humans and placed in the ranks of the greatest benevolent forces; Because he relieved them of pain and trouble, and they took away his loyal title from all the worries.²⁵

With this invention, Dionysus became a pastor of music and poetry and held the singer's nickname. His poetry, which inspired him to move rapidly between fun and euphoria, and between pain and suffering and cruelty, was in keeping with the nature of the celebrations.

The Dionesian holidays are divided into four main ones during the winter and spring, between the months of Djinber and April, as follows:²⁶

- 1 .Dionysies des champs in Poseidon month (poseidon*) Djenber.
- 2-Lineas (les lennées) takes place in the month of Camillon, January-February.
3. Anthéstéries in February - March.

These are religious rituals mixed with concerts, sports games, poetry competitions, chorus anthems, and acting tours featuring tragedies, theme parks and Satyrian plays. The people of Athens were stopping all the usual work, as if on vacation, to enjoy the feast of these holidays, and the

colours of the banquet, fun, music and theatre concerts that used to occupy the last three days on these occasions²⁷. Such freedom and diversification, and the exit of all strict restrictions, have made the collective song "Dionysian" a good seed for the cultivation of play or drama.

The poetic composition of the Deonseasy song came out the first forms of Greek play, even the first "The forms of poetry theatre are essentially formed by drama or have emerged from it, creating an important relationship between poetry as an important equation, not only of language. but for the language and poetic state of euphoria, volatility, transformation or transition between sensory and sensory situations, And between dramatic theatre, which is built on a state of equilibrium in creating dramatic composition, whether for text, people or directing. So poetic theatre may not be the result of a purely linguistic or rhythmic situation, but of a state of emotion. (Ecstasy) And the fluctuation between joy and sadness and fun and the pain that booze was sending into Dionysus, and from here we can go back to the real origin of poetry theatre and from it we can elucidate the features of this theater, which - basically - is a philosophical situation that takes from ecstasy a sign of it and an essential component of its understanding."²⁸

From this we show that the theatre in its origins was a door of poetry, because "it is closely associated with music and dance, and the music in the ancient Greek perception has superhuman abilities, but they are synonymous with magic: Playing and chanting stop the surgeon bleeding, control the animal, plants, rocks, It makes her dance to the sacred rhythm of music and inspirational poetry. Music also occupies a privileged place in the thinking of Greek philosophers. They considered it a cosmos-governed cosmos art and matched it with philosophy ethics. And they made it a distinct intellectual activity in search of goodness and beauty. The models of... moral attachment to aesthetic, in a harmonious equilibrium that resembles the prophetic harmony underpinning the spirit of the world itself".²⁹

Aristotle considers that theatre, poetry and the impact of music have a special impact on human breath, and that these feelings of people, which constitute fear and pity, are a means of cleansing. It says in this regard: "... the ferrous tone among other tones, the same effect as the oboe among the dehydration machines. And the poetry between it. Because every diabetes irritation (Bakhosi), every psychological disturbance of this kind is triggered by the oboe, especially among the instruments of the troubles, and finds what it fits among the tunes in freak songs like the anthems (called) Deethrampos."³⁰

To determine the details of the relationship between theatre and poetry, we must determine the nature of the concept of hair itself, and wonder what hair is? Although the question is difficult, it must be tried to answer it. Poetry is a human phenomenon whose beginning is not limited by a certain date and which may have existed since man's existence on the back of the simple, a mirror that reflects social life, Aristotle defines it as art that is emulated by language alone by prose or poetry...³¹ Poetry derived from honest feeling analyses issues and problems, treats souls and embodies pain and tragedy in patterns of elegant words and beautiful meanings. In Paul Recor's view, "poetry is not explicit. It is not intended to persuade, but to purge the emotions of terror and compassion".³²

Europe was interested in theatrical art in Europe, especially in the last half of the nineteenth century, the interest in poetry theatre in France was restored. Poets wrote some poetry plays, as did French poet TheodardyPanville in his play Granguire. (1823-1891) and the Golden Age of Poetry Theatre in France from 1890 to 1910, Edmund Rustan can be described as the giant of that age especially in his poetic tragedy "SeranoudiBergrak (1897) and the Little Eagle (1900)."³³

The first attempt at poetry in Arabic literature was by Khalil al-Yazji in the play "Innocence and Fulfillment", which appeared in 1876 and appeared on the Beirut 1888 Theatre. Its talks took place in the time of Al-Numan, King of Al-Hareh, a clear Arab colour that depicted some ideals that distinguished Arabs from others.

Mohammed Osman Jalal, who was involved in the theatre and translation, was performing some French plays as poetry, imparting them a pure Egyptian spirit, and translated some plays as an emblem. The Egyptian theatre then moved to a new phase after the arrival of Abu Khalil al-Qabani and his theatre band from Damascus 1884, where he moved towards Arab and Islamic history. He developed plays by Antara, Prince Mahmoud, son of Shah al-Ajam, Nakir al-Jameel, Harun al-Rashid and others.

In the modern renaissance, Ahmed Shawqi introduced the theatrical poetry after the termination of his mission to France, and after returning from exile in Spain after the war, concluding his poetry and art, leaving official life in the palace, singing his national emotions, and composed in the theatrical poetry six plays, all of them tragedies, three of which depicted national emotions, namely: "The killer of Cleopater," "Kumbiz", "Ali Bek al-Kabir" and three images of Arab-Islamic emotions; They are: "Crazy Lila", "Antara" and "Princess of Andalusia".

The poet, Aziz Abaza, who took Shawqi as his patron, wrote from the national pattern: "The Diar Tree" and from the Arabic pattern "Qais and Lubna," "The Fatigue", "The Nasser" and "The Andalusian Sunset" and drew some of his plays from legends.

The development of theatrical poetry includes the use of the poetry sent in writing the play, and the pioneer of this attempt: Mohamed Farid Abu Hadid, wrote the play "Mason Gypsy" in the form of the poetry sent.

These attempts continued thereafter, with the poet Salah Abdul Saboor composing the play "Halaj", Lila and The Madness.

If we want to clarify the aesthetic artistic features of poetry theatre, we have to ask: is poetry in poetry theatre an added state of the theatre any excess of it, or is it in this kind of theatre a parallel state, possibly abolishing a lot of the usual theater tools, and hosting their tools; whether for the actor, director, author, author or technician; That is, here we are not in front of the theatre what it is, and what it is, and the theatre here becomes not based on poetry itself, but on the concepts that underpin and engage in poetry.

The theatrical poet Salah Abd al-Saboor looks at the stage, and he sees that the (symbol) that the top plays are keen to use in their theatre and make it a second dimension of the play, so that it does not become flat, that the element of poetry is the first thing it is, we realized that in every theatre is a great color of poetry or a color of poetry. This vision of Salah Abd al-Saboor gives us a reference to the understanding of poetry theatre, as a poetry-based theatre that is inconsistent and uncompromising. Taking some theatrical objects of poetry for theatrical or creative purposes never makes it a poetry play. Because finding a poetry theater needs a certain state of text, performance, directing and presentation makes a theatre a poetry theater.

4. Theatre's relationship with narration:

Tawfiq al-Hakim in the poetry relationship to theatre distinguishes between two things, the poetry of theatre and poetry, that "the play does not mean that the system is characterized by poetry that reveals unknown worlds and adds unexpected dimensions to the expected and perceived material dimension of things"³⁴. Conversely, the play can be prose yet smells of real poetry, but

what is the concept of poetry. Poetry knows: "Hair is not mint, but mint spirit, it is something that is not caught just by catching the physical bowl. You don't catch the fragrance if you touch the blossom, don't touch the light if you grab the lamp, the fragrance and light are the poetry, and we can also touch the poetry even in the realistic and humorous play and increase its artistic strength and value"³⁵, And the wise one also made a lot of comparisons between the novel and the play, perhaps because of each other's participation in artistic elements such as characters, time and place. However, it does not deny the difference that confirms the autonomy of each other's art. The novel is primarily concerned with human-made events that have occurred to him. The play prepares the person on whom the events take place or take place. The theatre has taken care of audiences' emotions and psychologically, the scholar (George Santiana) says, "The novelist may see events through the minds of others while the play allows us to see the minds of others through events".³⁶

Tawfiq al-Hakim began his artistic and literary career from the stage with a play entitled (Heavy Guest 1991), this coincided with his writing of The People of the Cave novel 1933 and the return of the Spirit 1934 proving that the East in general and Egypt in particular are people of an ancient civilization no less than that of the Greeks. "I was then guided by the fact that I was fit to express this in a novel despite my tendency and myself to write the play, because I found that the fiction field was suitable for the subject and it was the novel (Return of the Soul)."³⁷

If Hakim proceeds to write in the theatre despite his early writings, he explains it by saying: "The art form I used to think I could express through is drama... the novelist turned to him out of the conscious mind of the citizen's urgent need to express his enthusiasm for his country and his vision for the development of his society..."³⁸

The play predates the novel and is one of the oldest literary races The novel is a literary race that has emerged in existence with the evolution and interconnectedness of life. It coincides with the industrial revolution, where the novelist Abdel Rahman Minif considered that the city as a civilized presence led to the popularization of a new pattern of literary patterns, For example, in agricultural relations, poetry prevailed and when civil relations arose, the narrative emerged³⁹.

The critic Jabra Ibrahim Jabra believes that the absence of civilization leads to the absence of a narrative.⁴⁰

5. Differences between the novel and the play:

Play The Novel

- Written literary text accompanied by representation on wood.
- The play is a story of motion and diagnosis.
- Literature intended for representation.
- Accreditation of interpersonal theatre.
- Audience Present and Directly Critical of Theatrical Work.
- The play is about the human being where the events fall.
- The play only chooses from the action its exciting side.
- The author can intervene and modify any path in the play between chapters.
- The play allows us to see other people's minds through events.
- Both the novel and the play share many artistic elements such as characters, place and time.
- The novel is a broader literary version of the story and stories in its events.
- Various contents: social, lax, emotional, philosophical, etc.

—The narrator cannot adjust its tracks because there is no such living relationship between the audience and the author.

—Artwork based on the story of an event or set of events by human or non-human figures.

—A hit of prose fiction has its own mission.

—The novel can depict the act and the parts of the act and trace the small events in it with its parts and details, reversing the play that only rattles the thrilling side of it.

—The novel belongs to the narrative style, the narrator narrates this novel with an opportunity for the characters to speak.

—predominantly the narrative pattern over dialogue.

—The novel is mainly concerned with man-made events, and happened to him.

Tawfiq al-Hakim Abu al-Arabi Theatre combined theatre and narration, in an artwork entitled "The Bank of Concern", in which he combined the elements of the play with the foundations of the novel, which he called "The Novel". He is pleased to liken the experience to marriage where each spouse retains his or her entity, and can be separated from divorce without one of them losing his or her privacy: "The novel made its personality separate, distinguished by its conversational style in views And the novel kept to itself some characters and places and incidents that we don't find in the play, The play also contained other characters and other untouched incidents in the novel, but under the roof of the single artwork there is a union If we want divorce events, it is not difficult to separate the two independent workers from each other and make them live on their own".⁴¹

6. The play's relationship to the story, the short story:

One of the tasks of the story is that it addresses the affairs of the human person in his or her life and society, inspired by his or her living realities and ideas relating to him or her, "Technically, a short story like a play and a poem depends on curtailment and focus"⁴², Thus, the short story addresses the themes of the novel, the story and the play. and, on the subject, even closer to the play, especially the intellectual play, This convergence is not only in shape, but also in substance, Today's technological development, and the rise of globalization, has created a reader who has little time to read. The latter therefore resorted to the short story, Tawfiq al-Hakim confirms this view by stating that "The literature of the future will not bear the elaboration, and the reader of today and tomorrow is almost enough to glimpse the underlying image and almost sings the reference to redundancy in the phrase."⁴³

The play that builds on the dialogue between the characters which depicts a spectacle of scenes, an attitude to attitudes, or that they try to tell a story text based on movement and event, whether it be place or time, That's why we can monitor some distinctions between play and story, or theatrical text, The play is an intermediate link between the author and the audience in theatrical literature, meaning the actor, and the story is not an intermediary between the author and the reader.

The most brilliant and creative writers in the theatre's anecdotal writings find the French writer Francois Mauriac He showed the circumstances that made him lean into the stage and said, "He was in a city. Salzburg listens to Don Juan's piece by Don Juan. (Mozar) When he first felt an urgent desire to see characters of his innovation and creativity live and hurt on stage"⁴⁴, Muriyak has been creative in writing the theatrical story, and while the author of the theatrical script is usually going through difficulties, how he employs those characters onstage, so that she can play the roles she is given the fullest, this problem for Moriyak has not been difficult as there are two categories of stories:⁴⁵

-There is a group that tends to be elusive in the narrative element, and the time factor in their stories extends far beyond its limits, allowing for events to flow and complicate.

- The second category works against the first, tending to the coordinated structure of the story to concentrate events on impactful attitudes - without carefully listing details in endless sequences - and then dividing life into crises, and the story into scenes and dialogue.

The first group meets a range of obstacles, including that it displaces the public's mind, being overshadowed by the narrative of events and complexity, while the second group is directly oriented to trying to grab the element of surprise and focus on attitudes and emotions, "for example, a storyteller like Flaubert sees him as keen on being realistic in describing and presenting detailed events, and while he is considered to be at the forefront of the story book in France, he has failed to take his stories into plays. While a writer like Victor Hugo easily moves from the story to the play.⁴⁶

Muriak says of himself ³ that most of my stories belong to that French anecdotal school that can be said of: It stems from classical theatre, especially from the plays of 55 Racine. For example, the 55 VedderPhèdre character created by Racine is reflected in my stories and we meet them between the lines of all the stories I write. Nor do I feel any difficulty in depicting the theatre as such an overwhelming character, in which overwhelming emotion is the main source and the first engine of all events.⁴⁷

That's why Muriak advises a storyteller who wants to have a seller in the theater to rely on the distinct style that appeals to the audience by choosing phrases In Moria's view, in ³, the story is not the slightest risk or danger when the author deviates somewhat from the lines he has drawn for his story, In the face of the huge, dense structure presented by the story, there is ample time for the file when it deviates from the line in which it is drawn to turn the rudder slightly to return to where it wishes to be. This is because, from time to time, its departure from the line in question is not seen as a fugue on the contrary. This lends the story the gown of truth and the reader's illusion of the realism of events.⁴⁸

While the story opens up a huge number of pages for the author to explain what he likes to see that theatrical authorship is the contrary, on stage, and in the short period of the play - the author cannot empty everything up his sleeve, as he has to be vigilant in focus, every phrase in the play's dialogue has its role and value.⁴⁹

7. CONCLUSION

-Our authentic production in theatrical literature is conditional on the wider dissemination of a theatrical culture and the creation of a solid ground for every citizen to read and see, especially in acting literature; Because it is the most useful and most influential arts in the souls.

- Theatre is one of the arts most capable of inciting and influencing; Because it is a gathering based on open confrontation, direct between the theatrical show and the audience, and the theatre is essentially a speech spoken in our language, that language that the audience understands and interacts with the viewer.

-The theatrical text contains a particular form of integrated literary arts in which the language works in no other arts, albeit in common with others.

-The art of the play is one of the most difficult literary arts for its writer, the most important of which is the need for an experienced writer, who can control all its parts of a tale, an actor, an audience and a dialogue between the characters.

- The play is shared with other literary arts; Like the story and the novel, it's a piece of literature that gives you an accurate look at life, even though it's complex and multifaceted.

-The play and the story, relying on brevity and focus, are closer to today's zeitgeist. Because the contemporary reader has no patience in reading works taken in length, However, the story in general and the short story in particular cannot compensate for the aesthetics of the novel and the play and their charming worlds Every art has its own, and that's why the novel is still loved today and tomorrow as long as man lives a bifurcated life. Shatterland ", intertwined with visions, could not inspire another art form more than the novel.

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